

HISTORIC BUILDINGS INVENTORY PROJECT
REEDLEY, CALIFORNIA 1983-1984

VOLUNTEER'S MANUAL

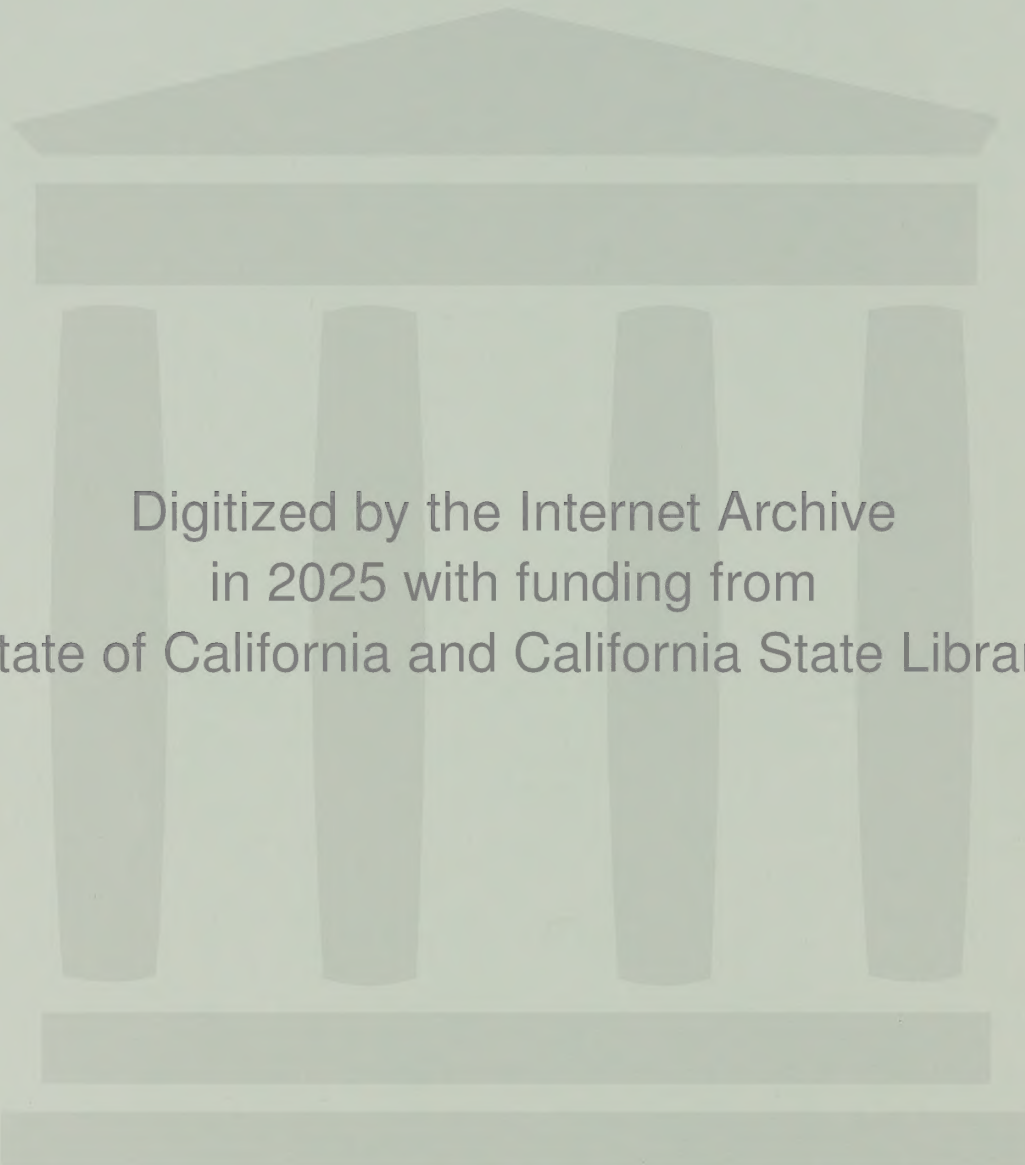


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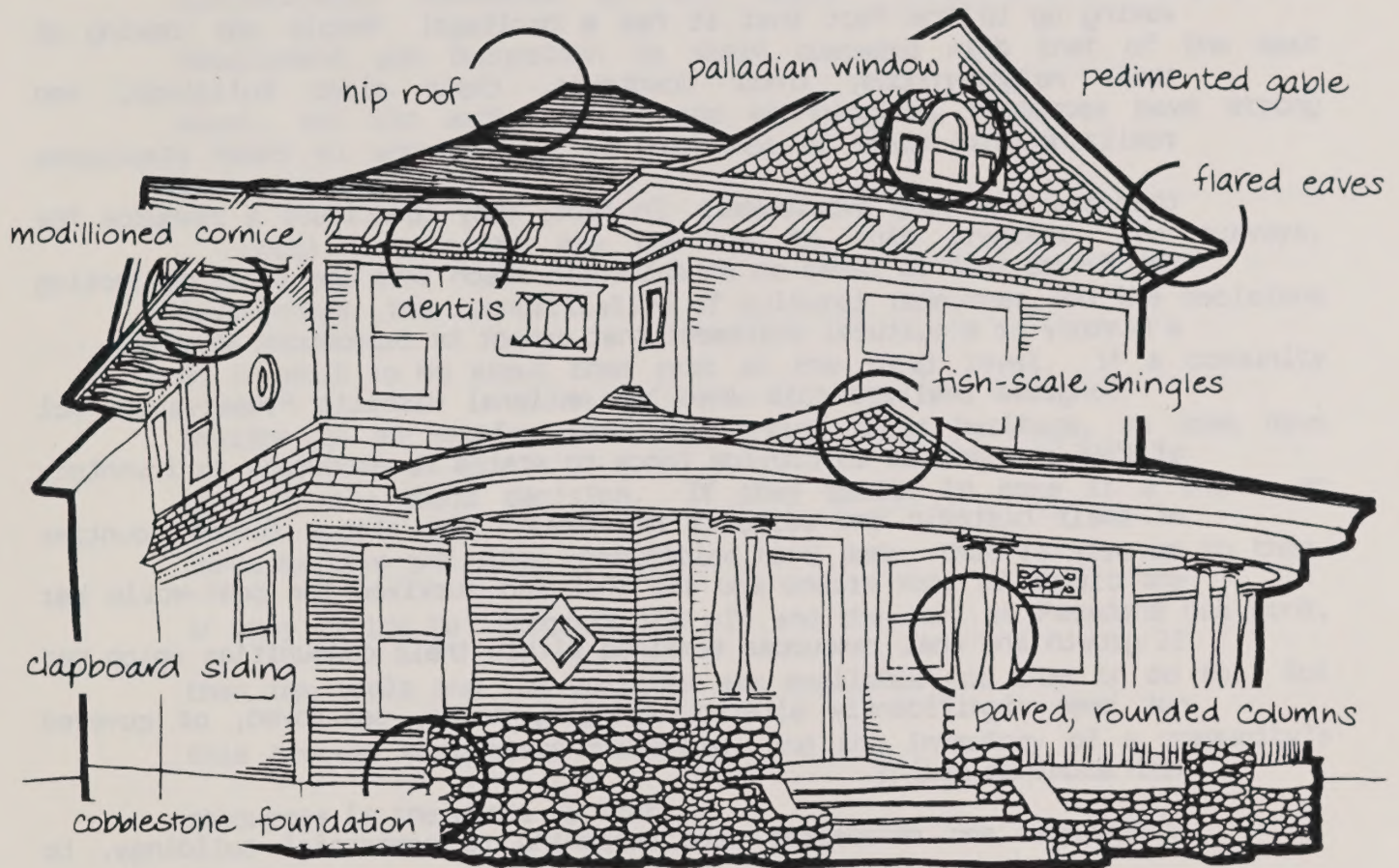
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HISTORIC BUILDINGS INVENTORY PROJECT
REEDLEY, CALIFORNIA 1983-1984



Prepared by Russell C. Fey, Survey Consultant, with assistance from Noel Kenoe, Fresno County Community Development Department, and Sonja Wilson. Illustrations by Sarah C. Fey.

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VOLUNTEER'S MANUAL

REEDLEY HISTORIC BUILDINGS INVENTORY PROJECT

I. Introduction

It has taken awhile to do it, but the United States is finally waking up to the fact that it has a heritage! People are looking at their neighborhoods, their downtowns, their older buildings, and realizing that there is something of significance in these structures that has been long overlooked. In fact, they constitute a resource for the future that is based on an authentic reach into the past, reflecting a history or a cultural statement that cannot be reproduced anymore.

Congress realized this when the National Historic Preservation Act of 1966 was enacted to provide funds to states to encourage an inventory of their historic and cultural resources. The states funded counties and cities to look around and see what had survived the post-World War II growth and what resources remained within their communities which had not been significantly altered, changed, moved, destroyed, or covered with aluminum siding.

Changes and remodeling were happening to commercial buildings, to industrial buildings, to churches and other cultural structures. City halls and civic buildings were being torn down, or upgraded and enlarged to meet new needs. In the process, many of the grand buildings of the past were lost. They had served us well. They had been the site of great and small events. They may have been designed by well-known architects or others who were to become well-known. Many now were seen only in picture books which recalled the memory of bygone days.

If we're going to stop this destructive trend, where do we start? The National Historic Preservation Act provided tax incentives to owners of buildings which were of national significance, encouraging restoration by enabling owners to write off improvements. The state's interest was to identify the unique cultural, historical and architectural resources of the state. California's history of development and occupation is short compared with that of the east coast, but its archeological and ethnological resources have strong roots and character.

Local inventories are the key to this program. The surveys, inventories, the identification of cultural resources and the decisions as to what to do about them rest at the local level. If a community decides to do nothing about preserving their heritage, as some have done, that's their decision. If they decide to make it a theme, as Santa Barbara and other communities have done, that is also up to them. If they decide to integrate the old and the new, as Pasadena has done, then the tools and the policies are available for them to do so. But this process must start somewhere, and the inventory of a community's resources is the place to start.

The Inventory

How do we get started on the inventory? The State Office of Historic Preservation which receives funds from the Heritage Conservation and Recreation Service of the Department of the Interior, provides the basic resources for a local group to undertake a survey. The matching grant provides for a consultant to organize and oversee the survey, which is carried out by volunteer residents. Their time is credited to the survey as the "match" to fulfill the local obligation of the grant.

This process works through the State Office of Historic Preservation, the County of Fresno's Department of Community Development, the City of Reedley, and the Reedley Historical Society. Although the City of Reedley and the Reedley Historical Society are not financially obligated by the grant, their participation time is credited as part of the match.

The County of Fresno hired the consultant, does the administrative and accounting work necessary for the project, and is the responsible agency to the State Office of Historic Preservation.

When did this project start? As a matter of fact, it started more than a year ago as a result of another project. The Reedley Downtown Association and Fresno County's Department of Community Development started working on a downtown revitalization program about a year ago. In the course of their work, it was realized that there are many older buildings in the downtown that contribute a special character to Reedley. These buildings have qualities of construction, decoration, and "history" that can't be replaced or reproduced in new shopping centers. That realization led to the expression of a need to survey the downtown for its historical significance. In turn, this led to the greater realization that the entire community had essentially the same qualities and that no one really know just how many "historic buildings" existed or how significant they were. A start in that direction had been made by the Reedley Historical Society, who had established the museum and published their quarterly, The Reedley Historian. They have done a magnificent job of researching and recording the past history of the community, but this was a job that had been done voluntarily.

A systematic survey of the entire community was needed to identify its historic and cultural resources. Fortunately, the survey methodology, the forms, and the financial support was available through the State Office of Historic Preservation. An application for a grant was filed in the Spring of 1983, the grant was secured this past summer, the consultant was hired, and the inventory started in September.

The Teams

A strategy has been formulated which divides the work of the survey into several interlocking teams. One of the first was the photographic team, composed of Arnold Reimer, Dewey Axtell, Charlie Long, and Art Bergthold, Sr., who photographed all of the buildings and structures in the original townsite area. This forms a complete documentation of what Reedley was like in 1983. This first step was financed by the Reedley Historical Society who will retain the negatives and a set of prints for their files. The base year for the historic buildings inventory was then established at 1940, not quite 50 years ago, but a good cutoff point in terms of major world, national, and local events.

The architectural field survey team was the next group of volunteers to be organized. These volunteers will go out into the neighborhoods and prepare descriptions of the buildings that have been identified through the photographs as being of primary importance to the architectural character of Reedley.

Because of the large number of buildings to be surveyed and described and the limited amount of time, we are identifying buildings of primary importance as the ones to be surveyed first. The buildings of primary

importance are those which represent the best of their style, which are known to be the oldest, or those which are known to have been occupied by people or families of significance to the history or cultural character of the community. Buildings of secondary importance are next, and finally, those groups of buildings that constitute "districts". The buildings of primary importance are expected to be found all over the town.

The third team, the historical research team, will be developing information related to the history of the community, the builders, and the events that give Reedley its distinctive nature. Significant events may have occurred in a building of a modest character that might not be identified as one of primary architectural importance. Based on the research of this team, the building would then be included to reflect the importance of the event.

The last team, and one of the utmost importance, is the support group. This group makes file cards, types, translates handwriting, and facilitates the transition from field notes and research copies to the final drafts necessary to enter onto word processors and state forms. Even historic preservation finds a niche in the contemporary world of computers and information processing!

More Information

Additional help is being solicited from the community. Letters have been mailed to over 3,000 homeowners to solicit information they may have regarding their homes, and to enlist their help in the survey process. The response has been helpful.

Letters have also gone out to institutions and cultural groups for information on their history and participation in the development of community values and events. Historical research includes not just the architectural form of the residences, but the businesses, industries, inventions of the community, and the values expressed in the religious and social organization of the community.

Furthermore, downtown property owners have been asked to share information they may have about their buildings, about the sequence of occupancy of the building, the dates of construction and remodeling, and any other items that might be tucked away in the memory of the owner or occupant. One of the staff members of the State Office of Historic Preservation looked at the interiors in downtown Reedley and stated the opinion that Reedley has one of the finest collections of pressed tin ceilings in the state. Now few may be aware of that fact! There is a resurgence of interest in pressed tin ceilings for commercial and residential buildings. Look at the ads for pressed tin reproductions in the restoration magazines, and then come downtown and see that Reedley does in fact have a resource that has been covered up or overlooked for years!

Another request for assistance will be for information that specific residents may have about their own houses. Reedley has an admirable tradition of restoration already. Many of the residents have researched their own houses and know its history in detail. This information should appear in the inventory as part of the significance statement. Assistance from residents will greatly increase the number of buildings which can be researched.

It is not expected that all buildings will be researched to the same degree. The first priority is to capture the primary buildings. The next priority is the secondary buildings and the residential districts. The districts will encompass the majority of the residences. The neighborhoods of Reedley, with their great trees and expansive front lawns evoke the residential values of the community. They will be accounted for as a district of homogeneous structures bearing a supportive relationship to each other.

As noted in a recent issue of the Reedley Historian, the ethnic heritage of Reedley is vitally important to this composite history of the community. The San Joaquin Valley is rich in people as well as agriculture, and Reedley is as diverse as any community. The different cultural values and traditions which have contributed to the history and development of the community are an essential element to the inventory.

Finally, the economic base, the agriculture and related industries and institutions that have been spawned in all valley communities need to be identified and included in the survey. Many of the older buildings are gone, but some survivors remain and will be included.

One of the problems with a survey of this nature is that the residents are so familiar with the local scene that when an "outsider" comes in and identifies a certain building as being significant, one is apt to say, "Oh, that old thing!" or "You don't want to include that old shack!" simply because the "old shack" has been around so long, or has been an eyesore and has become a nuisance. However, it may be a historic nuisance! And there may be a purpose in preserving it or helping it become a better symbol of the past than it has been.

One of the spin-offs of the inventory is to reveal the community as it perhaps has not seen itself, to show the treasures that are found on the street, to uncover some of the character and construction quality that was built into these older buildings. These qualities can be used to reaffirm the essential nature of the community and to point the way for future directions.

II. Architectural Research Teams

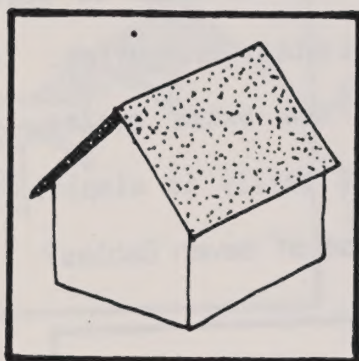
Writing the description of a house and the site on which it is located may seem complicated, but the process can be reduced to a few simple principles. For example, if you were to describe your house to a friend, what is the first thing you would say about it? Is it large, or small? Is it simple in design, or complex? Is it unpretentious, or is it imposing?

These may seem "too easy" for an architectural description, but they begin to convey the "feeling" of the building, which is what the builder or architect had in mind. Again, staying with your first observations, is the building one story or two stories in height, or more? Does it have a simple roof covering, or is it a complex structural cap? These observations, systematically applied, will add up to a complete description of a structure that reflects a certain "style" of building, or a combination of styles.

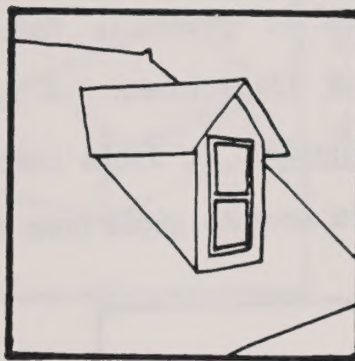
You should bury your personal likes and dislikes about certain "styles". You are not judging the quality of the building that you are describing. You are not buying it yourself. You are trying to analyze the sources of the design as suggested by the characteristics of the structure in front of you. Through that analysis you will draw some conclusions about the stylistic identity of the building. The process is simple, and the end result can be profound.

Let's start with the obvious places -- the roof, the siding, and the foundation. Every house has at least one of each. The roof sheds rain and sun and protects the interior. The siding provides privacy, secondary protection and regulates the light to the interior. The house rests on a foundation, a stable base for the weight of the structure.

The roof. What is the material of the roof covering? Is it shingle? If so, what kind? Composition, wood shakes? Easy!! Is it tile? Is it some other material? Many Craftsman bungalows have a composition shingle roof that is "rolled" at the gable and giving the appearance of a "thick" roof similar to the thatch roofs of English cottages.



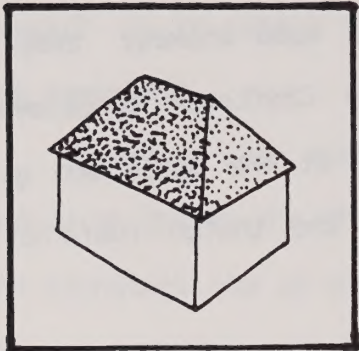
gable
roof



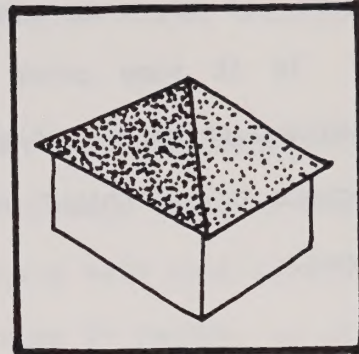
dormer

What shape is the roof? This can get complicated, but let's start with the easy ones. The San Joaquin valley has many bungalows which have a simple gable roof. Some of the gable ends face the street, some of them are parallel with the street. If the pitch of the roof is steep to moderate, there may be a dormer window which admits light to the attic or a finished second floor.

A hip roof is also common. This roof has four planes which intersect at the ridge. Sometimes they come to a point forming a pyramidal roof, which is frequently the indication of an older house. Most commonly they join at a short ridge beam. And to complicate things for field surveyors, you might see combinations of gables and hip roofs, especially when there has been an addition to the original house.

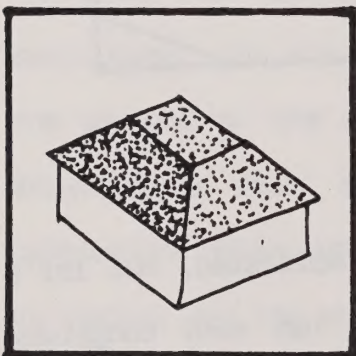


hip
roof

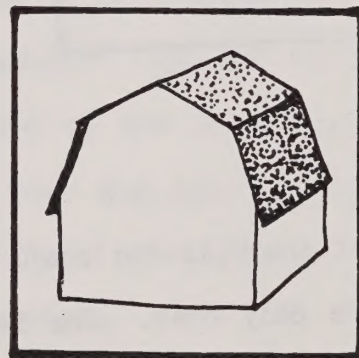


pyramidal
hip
roof

If a roof line begins to look complicated, stop to sort it out, because it generally falls into recognizable categories. Again, an example illustrates. A house may have two extra gables, forming a cross-gable. It looks complicated, but it really is simple. Now where did the seventh gable come from in the House of Seven Gables?



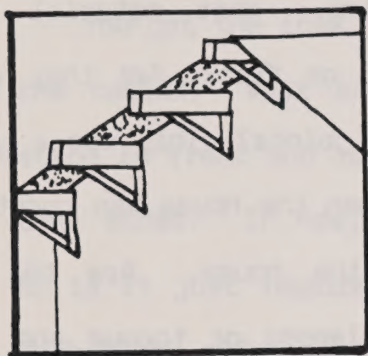
truncated
hip roof



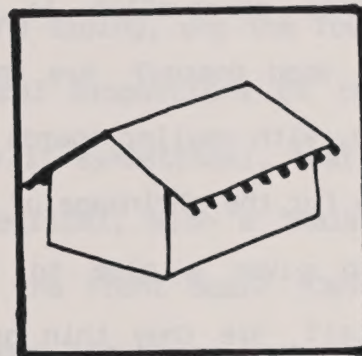
gambrel
roof

The pitch of the roof is also important to its style. Is it very steep? That's a northern European roof style that evolved from the need to shed snow and rain. It is moderate, gentle, flat? Each of these adjectives will help to define the character of the residence.

Another architectural feature that needs to be mentioned concerns the structural elements of the roof. They have become accents in the design of many houses, so you'll be seeing them in your survey. We know what the roof is -- the top covering of the house, designed to be weatherproof, protecting both the occupants and the house itself from the harshest elements of weather. What holds the roof up? Rafters, right? Yes and no. There are rafters (principal) and there are rafters (common). And they do what you would expect from their description. Principal rafters are heavier and carry a greater weight and are on the ends of the roof forming the roof truss. Common rafters are lighter, more numerous, and are what the roof is attached to. Rafters are inclined and frequently show under the roof at the eaves.



purlin
&
knee
brace



ends of
common rafters
at eave

Purlins are the "extra" structural elements which form a familiar part of the roof design of the bungalows in our valley. A purlin appears on the gable end of the house, supporting the roof as it extends out to form the overhang. It is heavier than the rafters and is frequently supported by a "knee" brace. The purlins are supported by the principal rafters, and in turn support the common rafters. Purlins run horizontal to the roof.

Why mention this detail? Look at the typical bungalows around the community. Those structural elements "holding up the roof on the overhanging gable end are exposed purlins and form an integral part of the design of the Craftsman and California bungalows, one of the styles of houses that you will be describing. The bungalow that is oriented with the eaves of the roof toward the street has exposed rafters which mark a rhythmic pace across the front of the house, adding interest by breaking up the light and shadow pattern on the surfaces. It is not by accident that they show! Furthermore, the rafters are frequently notched, or given a decorative cut at the ends, demonstrating the "touch" of the builder.

The sides. What about the sides of the building? Again, commonsense observation is most revealing. What material is the siding? Wood boards? Are they overlapped or flat? Are they vertical and wide, with smaller boards covering the joints? This was a good way to allow for the shrinkage of green wood when the house was constructed, and also gives a clue to the age of the house. Are the boards horizontal? Are they thin or wide? Overlapped or tongue and groove? Is there a shadow cast by a shallow cut in the siding?

Is the house covered with shingles, or is is partially shingled and partially wood siding? Are the shingles long and thin (very old!) Or are they decorative, cut into shapes like diamonds, fish scales, or a random mixture of widths and lengths? Is the butt end (the exposed end) staggered and irregular?

Is the house masonry and, if so, what type? Cobble or river stones, granite blocks, concrete blocks, smooth or rough? Is it brick and, if so, how is it laid? Is the color uniform, or does it vary from red to almost black? Is the brick burned and shiny in appearance? If the finish is stucco, is it decorative or just a plain smooth finish?

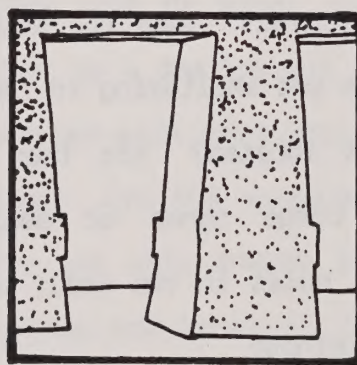
The foundation. Every house sits on the ground. Some houses hide this relationship by bringing the siding down to ground level with a flare. Others sit on a visible firm foundation of cobblestone, granite, or brick. Others literally sit on the ground, becoming a part of it over time as the sills and studs deteriorate as a result of the "damps and dews." What can you see of the foundation and how does it seem to relate to the entity that you are describing?

You get the idea. The roof, the siding, and the foundation are just the basics. What about the general proportions of the house as you stand in front and look at it? Is it symmetrical, that is, balanced on both sides? If not, is it asymmetrical, with a "balanced" imbalance? Or is it just lopsided? Where is the front door? Center, right side, left side, offset, on a corner? Does the house "smile at you" from the street? Is it protective and sheltering to those inside?

How are the windows located? Are they large or small? Grouped together or singles? Large panes or small? Are they framed by shutters? Are they just holes in the wall, or do they form an element of the design of the buildings?

Finally, the porch -- this may be what you see and respond to first, if there is one. The porch is simply a covered space that gives "visual bulk" to the building, as well as shade and additional protection to walls. Where is it? In the front, on the side, on both or all sides? Is it all the way across the front, or does it only protect the entrance? Look for rooms which have been formed by enclosing a portion of the front porch, or even the entire front. Porches extend the living space for the occupants of the house, provide a transition area between the street and the house, and help in the control of the temperature of the house in winter and summer.

What supports the porch roof? A simple post or a combination of several posts? Are they square or turned? Are they decorative or plain? Are the posts supported by masonry piers? Are the piers tapered or do they have parallel sides? Are they thick and heavy in appearance like this "battered" column? Are they decorated with any materials such as tile inserts? Are they the same building material as the foundation, or the siding of the house?



elephantine
or
battered
column

Are there any special accents or treatments that should be noted? Small light-catching windows above the main windows are common, as are stained glass windows. Decorative cuts of the rafter or purlin ends is common.

Creative brick and stonework is frequently found in the houses we'll be investigating, as is an "oriental" stacking of structural elements on porch posts and beams.

The setting. Before leaving the house and going on to the next one, look at the environment in which it is sitting. Has the house been altered? Have additional units been constructed on the lot, added to the house, or have they altered the integrity of the original structure? Where is the garage? Does it have the same design elements as the house? Is there still a water tower? Usually both were an integral part of the total design theme of the original construction. What is the planting like? Are the original trees still there, or has the landscape seen major alterations?

Finally, what does the whole street look like? Are most of the houses similar to this one to the extent that there is a "likeness" or a homogeneity to the streetscape? This is important to note, for if these characteristics are still present, they form the qualities of an intact "district." It is a distinction that newer areas won't possess until they mature and eventually become "historical".

Adding all these observations together in the order presented above should result in a distinctive description of a residence or group of residences that demonstrate the unique place they occupy in time. Many residences will be of the same type, and these can be seen as forming districts. Others will exemplify some significant characteristics or local value as this survey unfolds.

As you become more confident with the nomenclature of the buildings you are analyzing, they will literally spring to life before your eyes. When that happens, you're bitten! Everywhere you go you will be looking at the houses around you with a knowing eye, analyzing their parts, estimating the age they were constructed, speculating about the neighborhood or the character of the district, and asking what the city is doing about saving these great old places!

III. Historical Research Teams

This group has an extremely revealing and interesting task. It's the typical "needle in the haystack" research problem. You know that a house exists because you can see it. You may know something about the house, because you've been around the community for awhile and "everyone knows that." But the problem is now becoming more specific, because we're going to get down to the real truth and prove "what everyone already knows". And we're going to try to do this with most of the houses in the primary group.

Now there'll be some help. The residents of the houses have been asked to share what they know, and in many cases that is going to be enough. The County Recorder knows some things and we have already received the Assessor's Parcel Numbers (APN) printout from the County, which is affixed to the back of the photographs.

On the following page is a reprint of a page of the Assessor's Map Book showing Block 368 - page 14. This page shows one-half of Block 141, all of the Blocks 142, 143, and 144. Each of the blocks shows the original platting as the blocks were subdivided into 25' lots (dotted line) and the present ownerships of groups of these 25' lots. Each ownership is shown by a heavy line around the lots. For example, in Block 143, there are 13 ownerships, each showing the number of lots in the ownership.

Attached to this map is the APN label that is affixed to the back of each of our photographs. This label shows the owner, the owner's address, the APN number, and written by hand, the approximate date of

construction of the house. When this date is preceeded by an "S" it indicates the dates given by the Sanborn maps for the date of construction. In this case, the property at 950 "F" Street was estimated to have been built between 1907 and 1912.

The Assessor's Parcel numbers are composed of the following three parts:

Assessor's Map Block 368 - Page 14

Block Number 143

368 143 09

Lot Number 09

The Assessor's Parcel Number (APN) is then 36814309.

Incidentally, the photographs are located in the Inventory Office at the Scout House, 1130 "E" Street, 638-6581 x 273. The file also contains a card for each house and should be the first place to look for information when you're starting to research a house.

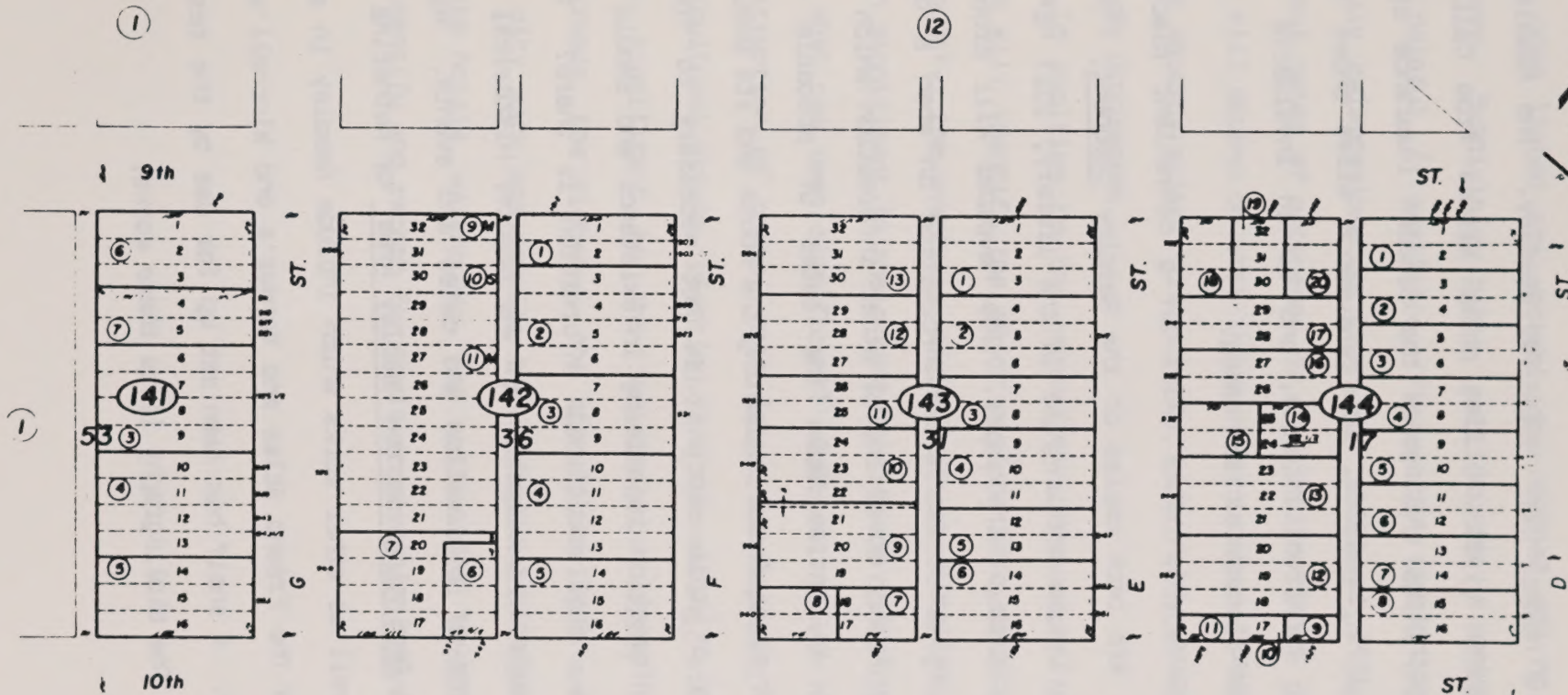
Already we have four sources, and we are only starting. What are they? First, general knowledge. Second, knowledge from the residents. Third, APN numbers, many of which contain the dates of construction. Fourth, the file, with other sources of information, if it exists.

A fifth source will be the chronology of events in Reedley. The research team has been compiling a chronology which will integrate many sources of information about the community and enable a quick cross-check on facts.

SUBDIVIDED LAND IN POR. SEC. 27, T.15 S., R. 23 E., M. D. B & M.

Tax Area
8 221

368-14



JUSTESEN EDMUND
950 F STREET
REEDLEY CA 93654

(36814309)

(5-1907-1912)

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Reedley, Town of - Plat Bk. 5, Pg 6

Assessor's Map Bk 368-Pg 14

County of Fresno, Ca

NOTE - Assessor's Block Numbers Shown in Ellipses
Assessor's Parcel Numbers Shown in Circles

Another source, although a little spotty, is the information which is contained on the Sanborn maps for Reedley. The Reedley Historical Society purchased a set of 35mm color slides from California State University, Northridge which show the Sanborn Insurance atlas maps of Reedley from 1891 to 1926. This Insurance atlas shows buildings on their lots by construction date, and is an invaluable resource to identify or bracket construction dates.

A good record which does exist in a convenient place and in a workable form, are back copies of the Reedley Exponent. The originals of many of the issues are on file in the library, 1027 "E" Street, as are microfilm copies of the paper. The newspaper will probably be the best and most reliable source of information on when a building was started; when a family moved in, or other information which will enable the researcher to narrow down the dates of probable occupation, construction, or other facts concerning the house and its occupants.

In a survey of this sort, it is not necessary to "reinvent the wheel". Much information is already in existence and should be used as primary sources. What additional information is there? The Reedley Historian, a quarterly publication of the Reedley Historical Society is a valuable source of information and dates and events. Histories of Reedley, such as Beginnings in the Reedley Area, by Katherine Nickel are invaluable, as well as other works which include Reedley in a composite history, such as The Fresno Atlas and Vandor's and Winchell's histories of Fresno County. A shelf has been set up for use by the research team in the Library. The bibliography lists these works.

There are almost an infinite number of sources of information, but the ones listed are probably the most common and most useful for the survey. Subdivision plats, public utility hookups, municipal services are helpful, if available. Frequently, births and deaths, marriages and family celebrations as they are recorded in the newspapers will also reveal dates of occupancy or changes in family patterns. What we will use will depend on what information is needed, how available it is, and what records exist. Undoubtedly, other sources will be developed as the survey progresses.

In addition to the chronology of events, the historical research team will identify the major periods of growth and development in the community, the events or arrival of people or groups of people who have been significant in their contribution to community identification.

What has been significant? Cultural growth has been mentioned, the construction of homes, both large and imposing and modest and small. Agricultural growth, planting, and harvesting, storage and processing is very significant to the San Joaquin Valley and to Reedley. The railroads, the highways, the streets, bridges and structures that make the city work and provide the transportation connections and helped to locate hotels, warehouses, and agricultural processing plants are vital to identify and record for their proper significance.

IV. What is the End Product of All This Work?

In the Appendix, Page 1 & 2, are copies of the forms that are to be filled out for each building listed on the inventory. The listing will be added to the total inventory for the state and will conform to the format used in all other surveys conducted in the state.

Copies of these forms will also be retained by the Reedley Historical Society, as will the final report that accompanies the inventory forms, which will be prepared by the consultant. The project administrator will also prepare a report on the project for the local granting agency, Fresno County's Department of Community Development. A final copy of these reports and inventory will also be given to the City of Reedley and will be available in the County Library.

All of the maps, the research reports, and data generated will either be given to the City of Reedley for their use or to the Reedley Historical Society, depending on the nature of the information. As previously mentioned, the photographs which have been taken will revert to the Reedley Historical Society, as will the slide collection of the Sanborn maps of Reedley.

In June, when the project is completed, the residents of Reedley will have an inventory of their most important buildings. These buildings will include residential, commercial, industrial, institutional, civic buildings and structures and should reflect the diverse cultural, historical, agricultural, ethnic, and institutional heritage of the past. The inventory should also suggest to the citizens of Reedley what might be important to retain and protect for the future.

Every time a historical building is saved, it is done with two thoughts in mind: it is being preserved because of some significance of the past; but it is also being saved for a future purpose. The remembrance of the past is a link to the future, a means of passing on a heritage, a symbol that has value for the generations that are here now and for those to come. The end product of this historical inventory is simply an accounting for the future, and an underscoring of the legacy that was, for the benefit of those to come.

What can be done to implement this concept? First, the community must make it come about. If the community finds something of value as a result of the survey, the community must take the steps to do something about it. It may mean simply designating a Local Landmark. It may mean an individual property owner applying for National Register status for his commercial building or residence. It may mean the City of Reedley developing an ongoing policy for recognizing special efforts for rehabilitating buildings, such as the Bell Ringer program that Los Gatos utilizes to recognize private rehabilitation efforts.

The Downtown Association has indicated interest in a revitalization program which could range from a coordinated sign program to facilitating remodeling and rehabilitation of buildings in the downtown area.

Visalia has published a series of brochures to guide walking tours in their historic districts. The brochures describe the residences, tell about their heritage, and illustrate the varied architectural styles that are typical of their community.

Other communities promote their heritage through educational and recognition programs, and annual events which celebrate the heritage which they all share and which they are attempting to preserve.

Examples of other steps which the community may consider are as follows:

1. The relationship to the Downtown Revitalization Program has already been mentioned, but it should be emphasized, for the Downtown is critical to the planning and development issues which will face the community in the future. The creation of a program is being studied by the downtown merchants and property owners, by the Fresno County Department of Community Development and by the City of Reedley. Later steps will evolve out of this association.
2. National Register nominations have already been mentioned for individual buildings. Being listed on the National Register will facilitate the rehabilitation of specific buildings by aiding in the financing that might be undertaken. The decision on rehabilitation and the use of tax incentives are a matter for the individual owners to undertake. These incentives however, are a strong inducement for investment in the time and effort to rehabilitate a qualified building, and will greatly aid in the overall program for downtown revitalization. The film "Main Street" has been shown a number of times in Reedley. It demonstrates the growing focus of community and property owner interest in programs of this nature, as opposed to assuming that "no one is interested in Downtown anymore". In fact, there's lots of interest in Downtown!

3. The Reedley General Plan shows the future development of the community, assuming certain population growth factors, employment and housing assumptions and other public policies that are used to guide and direct normal growth. One of the "elements" of the plan that might be undertaken, using the basic data developed by this survey, is the Historic Preservation Element. This is not a state-required element of the Plan, but is a permissive element that can specifically focus the community's attention to the subject of historic preservation as public policy.

What should the city do to preserve its important historical buildings? Can the zoning ordinance be used? Should the city take specific steps to review applications for demolition of older buildings? Does the city want to designate specific neighborhoods or blocks of houses for special treatment? This may simply be a review of the street tree ordinance, or may include some type of architectural controls to assure compatibility with existing houses. Whatever the policy may be, the community has to decide what its policy will be and how to carry it out. The Historic Preservation Element is the place where these policies can be proposed, debated, and adopted or rejected as part of public development policy.

4. If the city decides to carry their historic preservation development policies forward, they can develop a Historic District ordinance to specifically state what they propose to do in certain areas. Again, for an example, Visalia has developed a historic district ordinance as part of their zoning

ordinance. Other communities have done similar things, but each ordinance varies according to their specific objectives or situations.

5. Carmel and Santa Barbara, to name two communities, have adopted specific architectural control ordinances which deal with the design and details of buildings in specific zones. The purpose of these ordinances is to specify guidelines for new construction in neighborhoods or districts that have a majority of buildings of a certain style or neighborhood character. Ordinances of this type are common where the community's objective is to both protect existing buildings and to enhance the district by preventing an incompatible design from intruding into the district. It does not prevent construction. It simply provides guidelines to a builder as to what the exterior character of his building must be in order to protect the existing neighborhood.

6. Much attention is being paid to neighborhood revitalization programs today, for a number of reasons. First, it is a means of protecting existing, distinctive, locally important buildings. Second, it is much more cost and energy-efficient to use something that already exists, but which may need remodeling or rehabilitation to bring it up to code or to modernize the structure. Third, the repetitious tract homes that are characteristic of new construction do not have to be the only choice for housing in the community. New may be modern, but rehabilitated can be modern too, as well as closer to downtown, churches, schools, and existing mature parks. Fourth, many younger families are attracted to the cost-saving aspect of

"sweat equity" by investing their time and energy in rehabilitating older houses rather than being denied housing by high down payments and high interest rates of the newer houses in the suburbs. Public policies which encourage this reuse of the older neighborhoods, and which protect the investments made by people who make this choice, should be actively pursued. Communities all across the country are turning around to the alternative of the reuse of older neighborhoods through protective zoning and inducements for rehabilitation. When these policies are actively supported by the city's ordinances, everyone knows that the investments in older neighborhoods are not being "risky" but in fact are being encouraged by public planning policies.

This survey will not be the end of the foot work and the research to be done by the community. It will live on, for citizens have acquired the skills to inventory their own community, have become familiar with areas they might not have seen before, and have become aware of styles or types of building construction that have been unfamiliar to them. The knowledge in the community will also live on through educational programs in elementary classes and in the high school, in programs of the Reedley Historical Society and with other groups who have been prompted to write down and take notice of their history. The City Council has a role in the continuity of the history of the community and hopefully it will reflect the significance of the survey in the policies and public documents it adopts and considers in its work. As long as there is memory, or inquiry, local history will survive.

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APPENDIX

1. State Office of Historic Preservation's Historic Resources Inventory Form
2. Glossary

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

HISTORIC RESOURCES INVENTORY

Ser. No. _____
HABS _____ HAER _____ NR 6 SHL _____ Loc _____
UTM: A 11/474600/36332508
C _____ D _____

IDENTIFICATION

1. Common name: Arklow
2. Historic name: Arklow
3. Street or rural address: 7425 Fay Avenue
City La Jolla Zip 92037 County San Diego
4. Parcel number: _____
5. Present Owner: Bob Wilson Address: 7419 Fay Avenue
City La Jolla Zip 92037 Ownership is: Public _____ Private X
6. Present Use: Residence Original use: Residence

DESCRIPTION

- 7a. Architectural style: Craftsman Bungalow
- 7b. Briefly describe the present *physical description* of the site or structure and describe any major alterations from its original condition:

A Pacific Redi-made house, this structure is an outstanding example of pre-cut structures that became a way of life in early La Jolla. The low gabled roof has an intersecting gable over the entrance porch that faces the street. The porch has triple columns resting on solid columns and supporting the roof structure. The gable end of the roof porch is of open lattice. The entrance door is of multi-paned glass and wood with flanking sidelights. Overgrown shrubbery detracts from the architectural integrity of the house. (This has since been removed.) Both the structure and the property are in very good condition.



8. Construction date:
Estimated _____ Factual 1920
9. Architect Redi Made
Building Co.
10. Builder Unknown
11. Approx. property size (in feet)
Frontage 50 Depth 150
or approx. acreage _____
12. Date(s) of enclosed photograph(s)
1977

13. Condition: Excellent ☐ Good ☒ Fair ☐ Deteriorated ☐ No longer in existence ☐
14. Alterations: None
15. Surroundings: (Check more than one if necessary) Open land ☐ Scattered buildings ☐ Densely built-up ☐
Residential ☒ Industrial ☐ Commercial ☐ Other: ☐
16. Threats to site: None known ☒ Private development ☐ Zoning ☐ Vandalism ☐
Public Works project ☐ Other: ☐
17. Is the structure: On its original site? ☒ Moved? ☐ Unknown? ☐
18. Related features: None

SIGNIFICANCE

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)

This house was constructed in the early 1920's and is a good example of the redi made homes that began to appear in La Jolla in this time period. The Redi Made Building Company, with offices in Los Angeles, Portland, Oregon and Oakland would publish catalogues with front elevation and floor plans. All of the material was pre-cut and ready for easy assembly. All of the architectural details, shingles, porch columns, newel posts, hardware, bollisters and soffets were ready for immediate installation. A copy of the details of this house dated 1924, is enclosed. The house was built by Henry C. Wilson who came to La Jolla in 1918. He was in charge of the Western Union office, and along with his son Robert (who has provided a tremendous amount of valid historical data for this inventory) were in charge of all the communications. Robert was actively involved until his retirement in 1968. This is a good example both of the type of house that was being constructed in this time and of the townspeople-kind of house built south of the main part of the village.

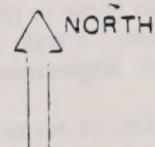
20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)
Architecture ☒ Arts & Leisure ☐
Economic/Industrial ☐ Exploration/Settlement ☐
Government ☐ Military ☐
Religion ☐ Social/Education ☐

21. Sources (List books, documents, surveys, personal interviews and their dates).

Interview, Bob Wilson
La Jolla Hist. Soc. Archival Material
Redi-Made Building Co. Catalog, 1924

22. Date form prepared 11/15/77
By (name) Pat Schaelelin
Organization La Jolla Research Program
Address: 1257 Virginia Way
City La Jolla Zip 92037
Phone: 714-592-8400

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



Glossary

- ARCHITRAVE.** The lowest of the three main parts of an entablature; more loosely, the molded frame surrounding a door or window.
- BALUSTRADE.** A series of short posts resting on a base and supporting a continuous horizontal member.
- BARGEBOARD.** A strip of wood placed under the edge of a gable and often decorated with jigsaw designs.
- BATTEN.** As discussed here, a strip of wood usually two to four inches wide and eight to twelve feet long which was nailed over the joint of parallel boards; a device to hold them together and to seal an outside wall.
- BAROQUE.** A term to describe an exaggerated or florid style of late Renaissance architecture; irregularly shaped.
- BAY WINDOW.** A window projecting from one side of a building allowing more light into the interior. Sides of the projection may slant out at an angle to the building or join the building at "squared" right angles.
- BOND.** In masonry the overlapping of joints in successive courses.
- BUNGALOW.** Small single-story house most characteristically in Western Stick Style with two broad gables to the front, the gable of a porch-veranda in front being echoed by that of the body of the house behind and to one side. Bungaloid is very similar but has a second story.
- BRACKET.** A projecting support.
- CANTILEVER.** A bracket which supports a balcony.
- CAPITAL.** The head or crowning feature of a column.
- CLAPBOARD.** Overlapping horizontal boards forming an outside wall.
- CLASSICAL REVIVAL STYLE (Neo-Classical).** Very similar to Greek Revival Style. Buildings were generally larger than those in the Greek Revival Style and simpler in effect. A style that received impetus from the Columbian Exposition and flourished in the early 1900's.
- COLONNADE.** A series of columns placed at regular intervals and supporting an entablature.
- CORINTHIAN.** One of the Greek and Roman orders having a fluted shaft, a capital decorated with acanthus leaves and spirals on the upper corners.
- CORNICE.** The upper projecting portion of an entablature, or any projecting molding along the top of a building, finishing or crowning it.
- DENTIL.** Small square blocks, resembling a row of teeth, used in a row or course.
- DORIC.** The earliest order of Greek architecture and with a simple capital.
- DORMER.** A window framed and roofed like a miniature house which projects from the roof.
- EASTLAKE STYLE.** Named after Charles Eastlake, English author of *Hints on Household Taste* and furniture designer—characterized by bevelled edges, and incised designs, often combined with "strip" or Stick Style architecture.
- ENTABLATURE.** The upper part of an order, consisting of architrave, frieze and cornice.
- FACADE.** The front or face of a building.
- FAN LIGHT.** A semi-circular or semi-elliptical window above a door.
- FINIAL.** The carved or molded ornament crowning a gable or spire.
- FISH SCALE DESIGN.** A pattern of shingles rounded on exposed extremity. Sometimes referred to as "scalloped."
- FRENCH RENAISSANCE.** Chateau de Chenonceaux in France, which provided inspiration for the Kearney Mansion, offers an example. It had a strikingly irregular skyline, sharply pitched roofs, large dormers, and graceful turrets corbeled out from the building. The total plan was massive, but there was much ornamentation inspired by Italian and Classical examples.
- FRIEZE.** A horizontal band between the architrave and cornice.
- GABLE.** The triangle of wall surface formed by the meeting of two sloping roof lines at the end of a ridged roof. Gablet is a small gable, for example, over a dormer window.
- GEORGIAN COLONIAL STYLE.** A style that flourished in the eighteenth century, characterized by a symmetrical facade and raised first floor with a course of brick surrounding.
- GEORGIAN REVIVAL STYLE.** Rectangular in plan with a minimum of minor projections and with strictly symmetrical facades. Roofs are hipped, double pitched, or of gambrel form; eaves detailed as classical cornices. Roof often topped with a flat deck with a surrounding railing or balustrade; sometimes there is a central cupola.
- GINGERBREAD.** Pierced curvilinear ornament, executed with the jigsaw or scroll saw, under the eaves of roofs.
- GOTHIC STYLE.** Characterized in American revival by high, pointed houses with peaked roof, pointed arches, and trimmed with gingerbread.
- GREEK REVIVAL.** Derived from the Greek temple with a portico across the entire front and roof ridge running from front to back. Roofs were low pitched or flat; no arches; lintels and beams over windows and doors. Wooden buildings were invariably painted white. Similar to Jeffersonian Classical Style and Neo-Classical Style.
- HEADER BRICK.** Brick laid in a wall so that its shorter ends are exposed.
- HIPPED ROOF.** A roof whose external angle is formed by the meeting of two sloping surfaces.
- IONIC.** One of the three orders of Greek and Roman architecture characterized by the two lateral volutes of the capital.

ITALIANATE. Term for a period deriving its forms and ornament from 15th and 16th century Italian architecture (i.e. bell towers and villas of Italy) and characterized by cube-shaped construction, tall narrow windows and doors, angled bay windows a small portico with classic columns, and a flat, heavily bracketed roof line.

ITALIAN VILLA. A variation of the Italianate, but larger with an entrance through a tower facade leading into a central hall with flanking rooms.

JEFFERSONIAN CLASSICAL STYLE. Derived from the Roman temple; buildings characterized by use of columns; generally square and massive appearance; low roof line. Frequently found features included semi-circular windows in the pediment; straight topped windows. Flourished in the late 18th century and early 1800's. Similar to the Greek Revival and Neo-Classical Styles.

LOGGIA. A gallery or arcade having one or more of its sides open to the air.

MANSARD. A roof with a double pitch, the lower slope being steeper than the upper slope.

MISSION STYLE. Characterized by semi-circular, sometimes segmental arches; tiled roofs which are usually hipped; gables of curvilinear design; balconies are frequent; no sculptural ornament.

MOLDING. Continuous projections or incisions used as a decorative band.

NEWEL OR NEWEL POST. The principal post at the top or bottom of a flight of stairs, supporting the handrail.

PALLADIAN WINDOW. A window in the form of a round headed archway with a narrower compartment on each side.

PEDIMENT. A triangular space at the end of a low-pitched gabled roof.

PILASTER. A rectangular column projecting only slightly from a wall.

PRAIRIE STYLE. Usually two-story houses with wings

which may open up into porches at their extremities. Emphasis is on the horizontal; gently sloping roofs; low proportions, ribbon windows, dark wood stripping may continue the sill line around the house. Parapets of porches, steps and balconies strongly defined by projecting caps or copings.

QUEEN ANNE. A popular late Victorian style characterized by a variety of unusual chimneys, spindled verandas, high peaked roofs, stained glass windows, shingles and corner towers (round, square or octagonal). Ornamental combinations were endless and the style was often termed "hodge-podge."

SOFFITT. The under horizontal face of an architrave or overhanging cornice.

STICK STYLE. A late 19th century architectural style whose design elements evolved from balloon frame construction techniques. It was characterized by tall proportions, irregular silhouette, projected eaves, diagonal "stickwork" and applied wood (often strips) suggesting unseen structural framing. Western Stick Style is distinguished from Stick Style by more horizontal lines and greater use of shingles.

STRETCHER BRICK. Brick laid in a wall so that the side is exposed.

WAINSCOTING. Wood paneling applied to an internal wall.

VICTORIAN STYLE. There is no consistently identifiable Victorian Style. The term is applied loosely to many dwellings constructed in the post-Civil War period with stylistic features drawn from many sources. Sharply pitched roofs, frequent use of towers and turrets; use of Eastlake detail (gingerbread) and other elaborate ornament are associated with the term. Asymmetrical. Victorian Gothic is a more florid version of the Victorian Style with special emphasis on vertical lines. High Victorian is derived from the work of French architects during the Second Empire and is characterized by the use of the mansard roof and opulent use of wooden ornamentation.

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